

Summary of the doctoral thesis “Clothes in modern Gdańsk from the mid -16th to the end of the 18th centuries” written under the Supervision of Prof. Anna Sieradzka.

The thesis is devoted to the development of clothing and fashion in Gdańsk during the mid -16th to the end of 18th centuries. The time range included in this dissertation represents a dynamic and rich development of the city – including fashion and clothes in this period. The preface contains information about development of costumology in the world and then in Poland and finally in Gdańsk.

The first chapter (from the half of the 16th century to 1620) presents the Spanish fashion as dominating in that period, but Gdańsk was also influenced by German, Italian English and Polish fashion. The second chapter (1620 – 1650) continues to examine Spain fashion which gradually gave way to French fashion, with the important emergence of feminine fashion – *alamoda* dress in Gdańsk, and the men’s fashion – *pourpoint* and *casaquin*. Polish fashion was also strongly connected with Gdańsk, which is demonstrated in the drawings of Peter Mundy from his travel to Gdańsk in 1642. In this same year the City Council adopted sumptuary laws on clothing for all the people living in the city. The Polish queen, Ludwika Maria Gonzaga, played a very important role in spreading French fashion. The third chapter (1650 – 1700) focuses on the dominance of French fashion in Gdańsk. New men’s clothing appeared – trousers *rhinegraves* and later *justaucorps a brevet*, as well as accessories such as wigs. In women’s fashion, the appearance of a one-piece dress known as *mantua* was of particular significance. The fascination with Orient and Far East, and how it affected fashion can be seen on the example of *robe de chambre*.

The last two chapters (1700 – 1750, 1750 – 1795) are devoted to the 18th century, showing the development of fashion in Gdańsk as well as clothing construction. The first half of 18th century sees setting the basic set of formal male outfits consisting of *justaucorps*, *culotte* (trousers), *veste* (waistcoat) and stockings and elegant black shoes with buckles and with a *tricorne* hat. In women’s fashion there was a dynamic development of different garments, from formal dresses *robe de cour* to less known ones, such as *contusche*, which can be compared to *robe volante* and *andrienne*. At that time there appeared clothes known as *deshabille* – comfortable and used at home and worn by lower social classes – *casaquin*, *pet an l’air* and *caraco*. New trends in fashion – *anglomania* and *indomania* – are also examined. Very interesting and unknown descriptions of clothing/fashion in Gdańsk in first half of the

18th century by Gottfird Taubert, a dance teacher in Gdańsk, were the sources of the doctoral research. The author also analyzed a well known inventory of the property of Magdalena Szumanowa and examined Polish costumes from some the business records of Polish nobility.

In the last chapter the author discusses the dynamic development of fashion in the 18th century due to technical innovations in the industry and the issues of fashion in relation with the industrial technology and historical and political events (Seven Years War, Civil War in America, French Revolution or the abolitionist movement). The findings were also based on fashion journals, very interesting and informing about important events related to French Revolution, as well as on encyclopedic works and guidebooks for women. The authors analyze clothes of particular professional and ethnic groups at that time (Mennonites, mariners, rafters and Kashubians) and raises the problem of the influence of the French Revolution on clothing in Gdańsk, to finally mark the impact of the coming Classicism.

The thesis is divided into five chapters, in chronological order. In each chapter men's and women's clothes and their fashion changes were discussed, taking into account the trends occurring in individual periods. The dress analysis was made on the basis of preserved extant objects found in the collections in museums of the world, in Poland – mainly from the National Museum in Warsaw and in Gdańsk – and widely understood iconography, the memoirs or descriptions of travels, inventory notes. Due to the necessity of describing and analyzing individual fashions, the dissertation contains a large number of illustrations in the second part of thesis, as well as their list and bibliographies.